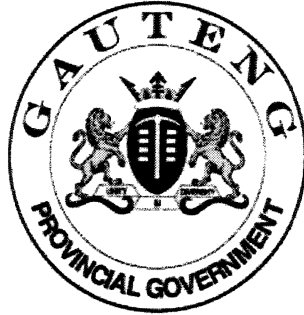


SENIOR CERTIFICATE EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN



OCTOBER / NOVEMBER
OKTOBER / NOVEMBER

2004

ART

KUNS

(First Paper: History of Art)
(Eerste Vraestel:
***Kunsgeskiedenis*)**

HG

601-1/1

6 pages
6 bladsye

ART HG: Paper 1
History of Art



601 1 1

HG

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GAUTENGSE DEPARTEMENT VAN ONDERWYS
SENIORSERTIFIKAAT-EKSAMEN

KUNS HG
(Eerste Vraestel: Kunstgeskiedenis)

TYD: 3 uur

PUNTE: 200

INSTRUKSIES:

Die vraestel is verdeel in DRIE afdelings.

AFDELING A – Internasionale Kuns (1900 tot die hede) **[90]**

AFDELING B – Suid-Afrikaanse Kuns (1900 tot die hede) **[90]**

AFDELING C – Kunswaardering en Kritiek **[20]**

- Lees eers die vraestel deur en kies jou vrae voordat jy met die eksamen begin.
- Alle vrae is opsteltipe vrae. Gee genoegsame voorbeelde om jou antwoorde te staaf.
- Moenie inligting herhaal nie. Geen erkenning (krediet) sal gegee word vir lyste van feite of voorbeelde in puntformaat nie.
- Gebruik die punttoekenning as 'n aanduiding van die lengte en omvang van elke antwoord.
- Trek 'n lyn na elke vraag en laat 'n reël oop tussen elke onderafdeling.

TEMA

Die beginsel wat 'n kunswerk steun is nie noodwendig kontemporêr daarmee nie. Dit is heeltemal in staat om terug te tree in die verlede, of om na die toekoms te verwys. Die kunstenaar bestaan (met sy werk) in 'n tyd wat nie noodwendig die geskiedenis van sy eie tyd is nie.

W.J.R. Curtis 1982, Modern Architecture since 1900

Die wêreld waarin kunstenaars vandag gebore word, vertoon eienskappe wat radikaal nuut is tot die geskiedenis. Dit is 'n wêreld wat gekompliseerd is deur veranderinge sonder vergelyk. Modelle en standaarde van die verlede het min nut vir ons. Alles verander voortdurend, daar is geen vasgestelde doelwitte of ideale waarin mense kan glo nie, geen tradisie wat voldoende blywend is om verwarring te verhoed nie.

Suzi Gablik 1984, Has Modernism failed?

Die tema van hierdie vraestel vereis dat jy die verskillende maniere waarop kuns oor die afgelope eeu verander het, oorweeg.

GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

ART HG
(First Paper: History of Art)

TIME: 3 hours

MARKS: 200

INSTRUCTIONS:

This paper is divided into THREE sections.

SECTION A – International Art (1900 to the present) [90]

SECTION B – South African Art (1900 to the present) [90]

SECTION C – Art Appreciation and Criticism [20]

- Read the question paper and select your questions before commencing with the examination.
- All questions are essay-type questions. Substantiate your answers by using supportive evidence.
- Do not repeat information. Credit will not be given for bulleted lists of facts or examples.
- Use the mark allocation as a guide to the length and scope required for each answer.
- Rule off after each question and leave a line open between the subsections.

THEME

The principle which gives support to a work of art is not necessarily contemporary with it. It is quite capable of slipping back into the past or forward into the future. The artist inhabits a time which is by no means necessarily the history of his own time.

W.J.R. Curtis 1982, Modern Architecture since 1900

The world into which artists today are born displays features radically new to history. It is a world complicated by changes without parallel. Models and standards from the past seem of little use to us. Everything is in continuous flux; there are no fixed goals or ideals that people can believe in, no tradition sufficiently enduring to avoid confusion.

Suzi Gablik 1984, Has Modernism failed?

The theme of this question paper requires you to consider various ways in which art has changed over the last century.

AFDELING A
INTERNASIONALE KUNS VANAF 1900 TOT DIE HEDE

ALLE vrae in hierdie afdeling is VERPLIGTEND.

VRAAG 1

Kies DRIE twintigste-eeuse internasionale SKILDERKUNSBEWEGINGS. In drie AFSONDERLIKE opstelle, bespreek elke skilderkunsbeweging met betrekking tot stilistiese kenmerke, kunstenaars en voorbeelde van hulle werke.

- Verduidelik tot watter mate die kunstenaars beïnvloed was deur die bestaande sosiale (maatskaplike) omstandighede van die tyd.
- Verduidelik die manier waarop die kunstenaars beelde gemanipuleer het om hulle idees oor te dra.
- Verduidelik hoe hulle kunstenaars wat na hulle gevolg het, beïnvloed het.
- Maak seker dat jy ten minste EEN beweging van voor die Tweede Wêreldoorlog en EEN van na die Tweede Wêreldoorlog kies.

3x15=[45]

VRAAG 2

Alhoewel die Internasionale Styl in argitektuur eens die dominante style in argitektuur was, is alternatiewe benaderinge tot argitektuur toenemend sigbaar in moderne stede.

- 2.1 Bespreek die werk van EEN Internasionale Styl argitek met betrekking tot sy/haar bydrae tot die ontwikkeling van moderne argitektuur.

Verwys na die volgende:

- Innovasies, styl en konstruksiemetodes
- Een woning en een openbare (publieke) gebou

(10)

- 2.2 Bespreek argitektuur wat ná die Internasionale Styl van argitektuur gekom het. Verwys na gepaste argitekthe en voorbeelde van geboue om die onlangse ontwikkeling in kontemporêre argitektuur te illustreer.

(15)

[25]

VRAAG 3

Kunstenaars ondersoek gedurig nuwe materiaal en verskillende media in die skepping van hulle drie-dimensioneel kunswerke. Hulle mag beeldhouers, konseptuele kunstenaars of funksionele ontwerpers wees.

Vergelyk die werk van TWEE internasionale kunstenaars wat drie-dimensioneel werk/gewerk het en bespreek hulle vindingryke gebruik van materiale.

[20]

TOTAAL VIR AFDELING A: [90]

SECTION A
INTERNATIONAL ART FROM 1900 TO THE PRESENT

ALL questions in this section are COMPULSORY.

QUESTION 1

Select THREE twentieth century international PAINTING movements. In three SEPARATE essays, discuss each painting movement with reference to stylistic characteristics, artists and examples of their works.

- Explain to what extent the artists were influenced by the existing social circumstances of the time.
- Explain the way in which the artists manipulated images to communicate their ideas.
- Explain how they influenced artists who followed after them.
- Ensure that you select at least ONE movement from before World War II and ONE movement after World War II.

3x15=[45]

QUESTION 2

Although the International Style of architecture was once the dominant style in architecture, alternative approaches to architecture are increasingly apparent in modern cities.

- 2.1 Discuss the work of ONE International Style architect with reference to his/her contribution to the development of modern architecture.

Refer to the following:

- Innovations, style and construction methods
 - One domestic building and one public building
- (10)

- 2.2 Discuss architecture which came after the International Style of architecture. Refer to relevant architects and examples of buildings to illustrate recent developments in contemporary architecture.

(15)
[25]

QUESTION 3

Artists constantly explore new and varied media in the production of their three-dimensional artworks. They may be sculptors, conceptual artists or functional designers.

Compare the work of TWO international artists who work(ed) three-dimensionally and describe their innovative use of materials.

[20]

TOTAL FOR SECTION A: [90]

AFDELING B
SUID-AFRIKAANSE KUNS VAN 1900 TOT DIE HEDE

Beantwoord VIER vrae soos volg:

- Beantwoord Vraag 4 **en** Vraag 5.
- Beantwoord Vraag 6.1 **of** 6.2.
- Beantwoord Vraag 7.1 **of** 7.2

Lees versigtig deur hierdie afdeling om onnodige herhaling van kunstenaars in die onderskeie vrae te vermy.

VRAAG 4

Gedurende die Apartheidsera het baie kunstenaars bygedra tot die politieke stryd (struggle) om gelyke regte in Suid-Afrika, deur in hulle kunswerke teen rassediskriminasie te protesteer. Ander kunstenaars het hulle kunswerke gebruik om persoonlike aangeleenthede of ander vorme van ongelykhede (byvoorbeeld geslagsdiskriminasie) aan te spreek.

Bespreek die werk van EEN bekende Suid-Afrikaanse skilder wat persoonlike aangeleenthede of onderliggende vooroordele in Suid-Afrika in sy/haar werk aangespreek het.

[20]

VRAAG 5

In die verlede het 'n huis soos 'n huis gelyk en 'n kantoorblok soos 'n kantoorblok. Deesdae lyk woonhuise en korporatiewe geboue (kantore) toenemend dieselfde.

Bespreek of jy met die bogenoemde stelling saamstem en noem die aspekte wat argitekture in gedagte moet hou wanneer hulle wonings (huise) en kantoorblokke ontwerp.

Verwys na EEN onlangse voorbeeld van 'n woonhuis en EEN onlangse voorbeeld van 'n publieke gebou om jou antwoord te motiveer (staaf).

[20]

EN

SECTION B
SOUTH AFRICAN ART FROM 1900 TO THE PRESENT

Answer FOUR questions as follows:

- Answer Question 4 **and** Question 5.
- Answer Question 6.1 **or** 6.2.
- Answer Question 7.1 **or** 7.2.

Read carefully through this section to avoid unnecessary repetition of artists in the various questions.

QUESTION 4

During the Apartheid era many artists contributed towards the political struggle for equality in South Africa by protesting against racial discrimination through their artworks. Other artists have addressed personal issues or other forms of inequality (for example, gender discrimination) through their work.

Discuss the work of ONE major South African painter whose work has addressed personal issues or underlying prejudices in South Africa.

[20]

QUESTION 5

In the past, a house looked like a house and an office block looked like an office block. These days, however, domestic dwellings and corporate buildings seem to be ever-increasingly similar.

Discuss whether you agree with this statement and mention the considerations architects should keep in mind when designing domestic dwellings and corporate buildings.

Refer to ONE recent example of a domestic dwelling and ONE recent example of a public building to substantiate your answer.

[20]

AND

VRAAG 6
KEUSEVRAAG

Beantwoord Vraag 6.1 **OF** Vraag 6.2.

- 6.1 Volgens tradisies het beeldhouers in hulle werkmethode gebruik gemaak van 'n byvoegingsproses (byvoorbeeld, die modellering van klei) of van 'n verminderingsproses (byvoorbeeld, die uitkerf van hout).

Vandag se beeldhouers en drie-dimensionele kunstenaars verkies eerder om gebruik te maak van onkonvensionele metodes en materiale om meer ongewone beeldwerk en drie-dimensionele skeppings te lewer.

Bespreek die metodes en materiale wat TWEE kontemporêre beeldhouers/drie-dimensionele kunstenaars gebruik om 'n meer ongewone beeld- of drie-dimensionele werk te skep. Maak gebruik van toepaslike voorbeelde.

[30]

OF

- 6.2 Menige kontemporêre kunstenaars het tradisionele maniere van uitdrukking, soos byvoorbeeld skilder, beeldhouwerk en drukkuns laat vaar ten gunste van meer populêre of uitdagende kommunikasiemetodes, soos videokuns, landkuns of uitvoerende kuns.

Bespreek die werk van TWEE kunstenaars wat baanbrekers was/is in hul manier van kommunikasie met die publiek.

Verwys na ten minste TWEE werke deur elke kunstenaar.

[30]

EN

VRAAG 7
KEUSEVRAAG

Beantwoord Vraag 7.1 **OF** Vraag 7.2.

- 7.1 "Form follows function" is 'n welbekende frase wat menige kunshistorici gebruik het om te verwys na toegepaste kunsobjekte.

Beskryf ten minste EEN werk deur 'n Suid-Afrikaanse ontwerper/agentskap en ten minste EEN werkstuk deur 'n Suid-Afrikaanse vlytkunstenaar wat die gepastheid of ongepastheid van die bogenoemde frase sal illustreer. Verwys ook na die stilistiese karaktereienskappe van elke kunstenaar se werk.

[20]

OF

**QUESTION 6
CHOICE QUESTION**

Answer Question 6.1 **OR** Question 6.2.

- 6.1 Traditionally, sculptors have worked in either an additive method of sculpting (for example, modelling with clay) or a subtractive method of sculpting (for example, carving from wood).

More recently, however, sculptors/three-dimensional artists work with unconventional methods and materials to create more unusual sculpture/three-dimensional works.

Discuss the methods and materials that TWO contemporary sculptors/three-dimensional artists make use of in order to create more unusual sculptures/three-dimensional works. Refer to relevant examples.

[30]

OR

- 6.2 Many contemporary artists have abandoned traditional means of expression such as painting, sculpture and printmaking, for more popular or provocative methods of communication like video art, land art or performance art.

Discuss the work of TWO artists who are breaking new ground in the means by which they communicate to the public.

Refer to at least TWO works by each artist.

[30]

AND

**QUESTION 7
CHOICE QUESTION**

Answer Question 7.1 **OR** Question 7.2.

- 7.1 "Form follows function" is a well-known phrase which many art historians have used when referring to applied arts objects.

Describe at least ONE work by a South African designer or agency and at least ONE work by a South African craftsman, which illustrate the relevance or irrelevance of the phrase "Form follows function". Also refer to the stylistic characteristics of each artist's work.

[20]

OR

7.2 Een van die populêre funksies van drukkuns was nog altyd om met 'n groter gehoor te kommunikeer, deur middel van duplisering.

Bespreek Suid-Afrikaanse drukkuns met verwysing na die drukkunstenaar se voorgenome gehoor.

[20]

TOTAAL VIR AFDELING B: [90]

AFDELING C
KUNSWAARDERING EN -ANALISE

VRAAG 8

Kleur het tallose gebruike in die ontwikkeling van kuns, vlytkuns, argitektuur en ontwerp.

Bespreek die verskillende gebruike van kleur.

Jy kan verwys na fynkuns, vlytkuns, argitektuur en/of ontwerp in jou bespreking, asook enige waarneming van kleur in die daaglikse lewe.

[20]

TOTAAL VIR AFDELING C: [20]

TOTAAL: 200

- 7.2 One of the popular functions of printmaking has always been to communicate with a wider audience through means of duplication.

Discuss South African printmaking with reference to the printmaker's intended audience.

[20]

TOTAL FOR SECTION B: [90]

**SECTION C
ART APPRECIATION AND ANALYSIS**

QUESTION 8

Colour has innumerable uses in the creation of art, craft, architecture and design.

Discuss the many different uses of colour.

You may refer to fine art, craft, architecture or design in your answer, and you may refer to any observations of colour from daily life.

[20]

TOTAL FOR SECTION C: [20]

TOTAL: 200